FEBRUARY 1979

youth MAGAZINE

BUILDING TOMORROW'S CITY?
BALLOONING ON CLOUD NINE
ENCORE: PETER, PAUL & MARY

inside youth

BIG IDEAS

Have we got some big ideas for you.

Ideas about solving problems such as crime, pollution, urban sprawl and social alienation. Ideas about humanity's place in the environment. Ideas about the quality of life.

These are the ideas of Paolo Soleri (see p. 24), visionary and architect. You may not agree with them, but you won't find them boring! It is this sense of excitement and challenge which journalist Greg Moyer conveys to you this month in his article and photographs.

We've found Greg's work to be so consistently stimulating that we've used it in seven of 12 issues in 1978. Four of our 1978 issues carried Greg's photos on the cover! From fast food (January

1977) to river tubing (June 1978 Greg has given all of us a broade view of our world.

So, you ask, where did we fin this paragon of talent?

Greg, 25, began his workin relationship with YOUTH Maga zine while still a freshman a Bucknell University. He worked a YOUTH as an intern between fa and spring semesters of 1972. A the age of 18 he was already a accomplished photographer an had won national kudos as edito of his high school newspaper.

While in college, Greg made hi presence felt as editor of th campus newspaper, "The Buck

youth magazine

FEBRUARY 1979, VOL. 30, NO. 2

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YOUTH Magazine is published for high school young people in the following participating churches: United Church of Christ, the Episcopal Church, the United Presbyterian Church in the U.S.A., the American Lutheran Church, the Moravian Church, the Lutheran Church in America, the Presbyterian Church in the U.S., the American Baptist Churches in the U.S.A., the Cumberland Presbyterian Church, the Christian Church (Disciples of Christ), and the United Church of Canada. YOUTH is also recommended for use among the young people of the Anglican Church of Canada. YOUTH is recommended for Roman Catholic young people by TeleKETICS (The Franciscan Communications Center).

Opinions expressed in these pages are not necessarily those of the cooperating churches.

YOUTH Magazine is published monthly by the United Church Press, 287 Park Ave. S. New York, NY 10010.

an." He redesigned the pa- format, upgraded the level of ography, and did a good bit riting himself.

eg graduated with honors in , and did a year's stint with a rban Philadelphia chain of and weekly newspapers. He k out on his own as a ance photojournalist in 1976. the spring of 1977, Greg d with Herman Ahrens Jr., r-in-chief of YOUTH Maga- about doing an article about ri. During a several-month across the United States, made a two-month stopover rcosanti, the city outside nix, Az., which is being built leri and his coworkers. Greg ed on construction crews, viewed Soleri and those mitted to his ideas, and came East with the raw materials n article.

May 1978, Greg accompa- Herman Ahrens to a confer- in San Antonio, Tx., at which ri was a speaker. The team from YOUTH Magazine interviewed Soleri, and returned with a rejuvenated interest in an article for our readers.

Greg's most recent contact with Soleri came in the fall of 1978, when Soleri's Cosanti Foundation invited Greg to return to Arcosanti and assist the group with its annual arts festival. Greg made the trip, and returned in late 1978 to write the article we offer you this month.

Compressing Soleri's big ideas into a magazine article was a big job, and we thank Greg for his efforts. YOUTH Magazine admires Greg for his talents and abilities, but even more so because of who he is: a professional who cares personally about his readers and about the information he shares with them. We hope that YOUTH Magazine and our readers will continue to benefit from Greg's imagination and creativity.

Judith L. Pavlichko

Class postage paid at Philadelphia, PA, and onal mailing offices. Accepted for mailing at l rate of postage, provided for in Section t of October 3, 1917, authorized June 30,

RIPTION RATES: Single subscriptions, year; $20.00 for two years. Group rates, more to one address: $6.00 each; 30 or more o one address, $4.50 each. Single copies, cept for special theme issues, which vary g to size. Rates outside Continental North . $3.00 additional per year.

RIPTION RATES FOR MEMBERS OF IPATING CHURCHES: Single tions, $7.50 a year; $13.00 for two years. opies, group rates and special issues, same .

RIPTION OFFICES: YOUTH Magazine, m Parkway, Pelham Manor, NY 10803.

For United Presbyterian subscription rates: 1132 Witherspoon Bldg., Philadelphia, Pa. 19107. For American Baptist subscription rates: American Baptist Board of Educational Ministries, Valley Forge, Pa. 19481. For Disciples of Christ subscription rates: Christian Board of Publication, P.O. Box 179, St. Louis, Mo. 63166.

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DESIGNERS: Bob and Sandy Bauer

Front and back cover photos by Greg Moyer

2US

Ballooning into the Blue

TEXT BY ANN K. MACLEOD
PHOTOS BY BRUCE MACLEOD

would you like to dangle out the world in the wide, blue How would you like to float ome morning when the sun ouches the trees and the air still you can hear the cry of row for a mile? How would you like to climb into a wicker basket and go ballooning?

I never dreamed I could or would as I watched five balloons being launched at Foxcroft School one crisp, Virginia spring morning at 6 a.m. To pep up the

annual fathers' day at the school, student Carol Thompson's father and four of his friends brought their balloons to put on a demonstration of hot-air ballooning.

It happened as quickly as James Thompson saying, "Would you like to try it?" Willing hands helped me scramble over the side of a large wicker basket suspended about six inches above the ground, from a red and white balloon named "The Reveille." Before I had my crash helmet fastened, Pilot Thompson was opening a valve on the burner overhead to send more hot air into the billowing balloon. With a swoosh, we were ascending and it was too late to chicken out!

After my initial fear, I did start to relax. The gentle swaying of the basket soothed me like the swing of a hammock. As we rose higher and higher, I felt safe but free.

By this time, we were a hundred feet in the air. Everyone on the ground below looked minute. I waved and they all waved back. Glorious!

Suddenly, the pilot made the decision to cut the tether, a long, strong rope that anchored the balloon to the ground. I knew the pilot is an experienced one, and the balloon and equipment on board are kept in the best of condition, but a free-flying ba loon trip was more than I had ba gained for at 7 a.m.!

As the balloon soared loose, w were immediately caught up b the wind, but another swoosh hot air gave us enough altitude t clear the water tower and tree Everyone waving below shrun into little dots. I felt a surge confidence. I was weightless and was floating on a cloud. No, I wa the cloud. No, I was a bir soaring wild and free!

Although the temperature tha morning was in the low forties, was comfortably warm in th balloon. I wanted to float o forever, waving down at peopl excitedly identifying farms an homes I recognized as the slowly passed by below. Over on farm, Pilot Thompson lowere our altitude so that I could call ou "good morning" to a friend in he garden . . .

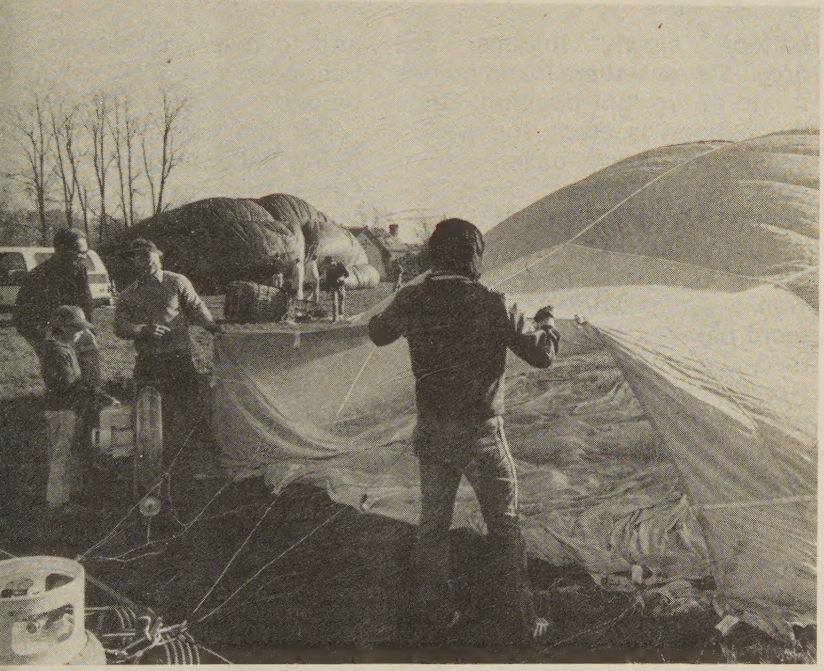
I walked on air the rest of th day. I wanted to stop people in th street and tell them about ba looning. I could recall exact how the earth below me stretche out to the horizon like a giant ma peopled with miniature movin traffic, humans, and animals. had felt like I owned the whol wide world!

Ballooning has been a spo ever since two bold Frenchme floated silently off on the fir balloon flight in 1783. The world first transatlantic balloon flig

---

Ann K. MacLeod lives on a horse farm near Upperville, Va. Bruce MacLeod is a freshman at Hampden Sydney College and a freelance photographer.

air ballooning is a complex sport: sending two sons aloft requires six or seven volunteers to work ground crew, launch crew and chase crew.



ground crew helps to inflate the balloon "envelope" with hot air propelled by fans.

completed in France in 1978, n three bold balloonists from United States floated across Atlantic from North America. here are more than 1,000 hot balloons in existence, owned ersons in 40 countries. In the ed States, pilots and balloons t be licensed by the Federal tion Agency. The sport is plex: to send two persons aloft requires six or seven volunteers to work as ground crew, launch crew and chase crew. A wide space such as a level athletic field is needed to initiate the launch. The colorful nylon balloon "envelope" is spread on the ground, and electric fans, powered by portable generators, pump 50,000 to 100,000 cubic feet of hot air into the balloon. As the

For the brave and bold, free flying ballooning is the ultimate. Once the balloon is flung off tether, wind currents carry it rapidly up and off.

balloon slowly inflates, the ground crew tethers it and guides it into an upright position. Once the balloon is erect, the wicker passenger basket, called a gondola, is suspended from the balloon by steel rope cables.

The gondola is equipped with fuel tanks, citizens' band radios or walkie-talkies, and a small instrument panel containing an altimeter and a ground speed indicator. Road maps and air charts of the area usually are carried.

The propane heater aboard gives out a noisy whoosh of flame as it heats the air inside the nylon envelope. The silent flight viewed from the ground actually is a noisy din aloft, sounding much like a miniature blast furnace. A valve on the propane heater gives the pilot control of hot air intake which she or he increases to lift the balloon up in the air, and decreases to lower the balloon gently back to the ground.

Tether ballooning can give you all the thrills of ballooning without the uncertainties of a free flight trip. The balloon is attached by a strong rope to the bumper of a heavy truck, and the balloon floats 75 to 100 feet from the ground. The balloon floats high enough to scare the pants off you, and to give you a touch of th ballooonist's view of the tiny wor below.

For the brave and bold, fr flying ballooning is the ultimat Once the balloon is flung tether, wind currents carry rapidly up and off over trees, hi tension wires, water towers a buildings. The higher the altitud the better the wind currents, a the faster the flight.

A study of prevailing winds w give the pilot some indication the course the balloon will dr but once off, the destination unknown. The chase crew bel tries to keep in radio contact, ar armed with road maps and general knowledge of the terra charge over hill and dale to foll the balloon.

To find out more about balloo ing, write The Balloon Federati of America, Suite 610, 806 15th NW, Washington, D.C. 20005. T organization publishes a book on ballooning, and may be able direct you to the nearest balloo ist. Another source of inform tion is Paul Fillingham's *Balloon Book, A Complete Gu to the Exciting Sport,* publish by David McKay Company, N York, in 1977.

REVEILLE

THINGS:

Crafts from Recycled and Common Materials
by Virginia Rich · drawn by Sandy Bauer

you need

- REJECTED SLIDES
- CHLORINE BLEACH
- COTTON SWABS
- FINE-POINT FELT MARKERS
- "STAINED GLASS" PAINT
- CLEAR CONTACT PAPER
- MAGAZINES WITH COLOR PICTURES
- SHEET OF CLEAR PLASTIC
- PURCHASED SLIDE MOUNTS
- WATER
- SMALL BOWL

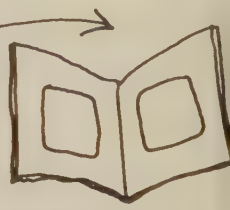
A good way to start making handmade slides is to re-use slides which have turned out too dark or too light. Begin by making a solution of one Tablespoon of chlorine bleach mixed with one Tablespoon of water in a small bowl. Dip a cotton swab into the solution and rub it over the dull (emulsion) side of the slide. Slowly the color will be removed by the bleach. Change

to a new swab often. Soon you will have a clear slide. Let it dry for a while. To make a new image, draw or write on the film with a fine-tip felt marker. You can get very bright colors by painting on your slide with "stained glass" paint, which you can buy at a craft store. They may also sell paint which crystallizes as it dries. This is fun because the final result is

is always a surprise.

You can make a design on a complete black slide by scratching on the dull side with a pin or other sharp point or poke holes through the black slide to make a "dotty" design.

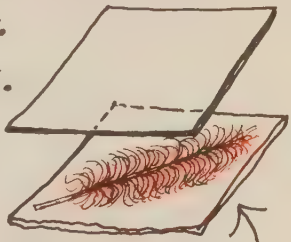
For more experiments you can buy slide mounts at a photography store. There are several types:



- One is open and hinged. The picture is sandwiched between the two windows and sealed with a warm iron.
- Another type has a slot into which you can slide the picture. This type of mount can be used over and over since you can replace the picture.

Some magazine pictures can be made into slides. Take a square of clear contact paper, a bit larger than the window of a slide frame. Peel off

he backing and stick the contact paper
nto the picture you want. Rub it
arefully to make sure it is firmly
tuck. Cut out this section of the page
oak it in warm water for about 5
minutes. The magazine's paper should
easily peel away leaving just the ink
on the sticky contact paper. Let it dry and
insert it into a slide mount.
Try making "sandwich" slides.
Cut pieces of clear plastic
(like a photo album page) to
fit into your slide mounts. Take
two pieces of plastic and sandwich
a small bit of something (feather, leaf,
lace, string or yarn) between them.
Put your "sandwich"
into a slide mount.
Now put all your
handmade slides
together and give
a show for your
friends. ☐



are you sure "nothing's happening"?

BY SOL GORDON

my work has a central theme, it simply this: Broaden your orld!

Any issue of a daily newspaper ill indicate to you that our world full of weirdos who claim to ave solutions for everyone else's roblems. With all these people ffering us happiness by means f reading certain books, eating ertain foods, believing in certain rophets, repeating certain for-ıulas, or watching certain stars, 's little wonder that life remains ıll of uncertainties. I think the ıessage of psychology is that uman beings tend to be so mixed p that they must put a lot of nergy into just getting them-elves together. The less "togeth-r" they are, the more of their time spent unproductively in being ngry. They are too angry for love r rewarding new experiences. heir world contracts, rather than roadens.

Our everyday speech is tudded with platitudes, many of hich are perfectly true. A few amples: If you want something one, ask a busy person to do it. If ou need support, you don't seek from those people who can't ven support themselves. People ho hate themselves hate a lot of ther people in the process.

It took me a long time to iscover this. I remember one day f "terrific insight" many years go—sitting around a swimming ool with a friend. What a time we had! We spent four hours explaining to each other why we hated and despised most of the people at the pool, until it dawned on us that all these people we were putting down were having a good time swimming and enjoying each other's company, while we were building up reasons for not liking them. What a waste of time!

Psychology opens up the world—including our dreams, our fantasies, our wishes—and this melange of experience helps us in the never-ending process of defining ourselves. If this definition excludes fantasies or awareness of the infinite number of possible events, opportunities, and kinds of knowledge, then life becomes limited, and therefore boring and tiring. (Keep in mind: If you are *bored,* you are likely to be *boring* to others.) If our personalities are dominated by self-doubts, fears, and compulsions, we become so busy protecting, hiding, or kidding ourselves that we fail to do the things we can do. And the things we *do* get around to doing tend to be self-destructive or exploitative of others.

These are difficulties and problems that everyone has to face. In

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Sol Gordon is professor of Child and Family Studies at Syracuse University, Syracuse, N.Y., and director of the Institute for Family Research and Education. He is widely known as a writer, educator and lecturer, and is the author of *Psychology For You, You,* and *You Would If You Loved Me.*

David S. Strickler

People who are bored are boring. People who are down on themselves get others down. Don't be bored, boring or down on yourself.

addition, if someone has to worry about being poor, or a victim of prejudice, life is really rough. People who have a keen awareness of being victimized are seldom "nice people." But the *victimizers* are probably a lot worse. They may devote a lot of time and energy to projecting themselves as "good citizens," but their whole point of view and life style are opposed to the rationale of a working human community.

I feel that life is complicated and ambiguous. Life is not a meaning but an *opportunity*. B getting your life together does mean that you can't enjoy contr dictions, offhand impulses, unrelated and isolated expe ences. Sometimes I meet som one for a moment, and it's "love first sight," even though I know may never see that person aga Sometimes I think about being poet and write a lot of poem although I know full well that I a not a poet. I sense that writi poetry "for real" is an intense serious occupation, while I wr poems without any really seric intention.

I remember surviving my hi school days by daydreaming a l It was the only relief I had fr hating everyone. (I was *rea* messed up when I was a kid!) B you know, I feel younger n than I did in those days. I do a of things I like, and I am v seldom tired. In those days I ha (not necessarily in the or given)—

French	Art
Geometry	Literature
Algebra	History
Shakespeare	People *and*
Music	Teachers

So I daydreamed and read a

of books that had sad endings.

Later, much later, when I was in France, I was angry at myself because I didn't know enough French to be able to communicate, to some degree, in that language. Later, even later than I care to admit, I was tricked into seeing a Shakespearean play, and I loved it. A new experience! Now I trick people into having new experiences whenever I can.

When I was teaching in a high school, I "assigned" new experiences. Here is a typical "assignment" from those days:

You are required, in order to pass this course, to have several new experiences.

Write a brief psychological report on three such experiences which you have actually had. Choose from the following:

1. Even if you don't like poetry (or perhaps *particularly* if you don't like poetry), read a poem carefully from beginning to end. What is the poet trying to say to you?

2. If you think of yourself as a "liberal" in political and social terms read from cover to cover an issue of the *National Review*.

3. If you are conservatively inclined, read from cover to cover an issue of the *New Republic* or *The Humanist*.

4. If the only time you've ever been to an art museum is when someone (a parent? a teacher?) dragged you into one, visit a large art museum. Spend part of your time trying to figure out why people go to art museums *voluntarily*.

5. Attend a ballet performance.

6. Sit through an entire opera, such as *Aida*. Or, if this is not possible, listen to a recording of the entire opera.

7. Obtain a copy of the Sunday *New York Times*, and spend four hours finding out why it is one of the world's most prestigious newspapers.

8. If your everyday personality inclines to be grumpy, spend a whole day deliberately being nice to people.

David S. Strickler

9. If you have not been getting along well with your parents recently, try being *really* polite to them for two days. (Politeness is a sort of formula for achieving a little harmonious distance in personal relations. It is not an end in itself but rather a preliminary to getting closer together—or moving still farther apart.)

10. If you have the conviction that people should love you for what you are—rather than for how you dress or act—try dressing and acting conventionally for a week. Note carefully the responses you get from people who, you assumed, were either indifferent or hostile.

11. If you believe in astrology, read *Objections to Astrology* (Impact Series, Prometheus Books, 1976).

David S. Strickler

Whatever you decide to do with your life, the choice should be made on the basis of a wide range of alternatives; don't get stuck in a rut!

What is the point of all this? imply that whatever you may ecide to do with your life, the hoice should be made on the asis of a wide range of possible lternatives. If your experience is arrow, constricting, routinized, ou may miss out on some of the ery best possibilities open to ou. Above all, don't decide in dvance on the things you hate nd "will always hate."

In short, get out of your rut. Or, etter still, try not to get into a rut the first place.

There are so many things you an try with limited effort and little r no expense. Some of them, at east, are bound to be rewarding o you. Here are some examples:

Keep a diary.

Remember dreams.

Learn a new word each day.

Photograph trees.

Photograph people.

Write one poem.

Write two poems.

Fly a kite.

Say hello to a person you think you ould hate.

. Write a letter to your Representative in ongress (or in the State Legislature) on mething you really care about.

11. Choose a foreign country to visit. Learn as much as you can about it. (Later on you can start worrying about how you're going to get there.)

12. Read a popular book, such as *Ragtime*, by E. L. Doctorow. Then try to figure out why so many people (including quite possibly you) liked such a "strange" novel, combining fact and fiction without ever explaining clearly which is which.

13. If you "owe" a letter to someone, sit down and write it.

14. Write me a letter.

15. See a foreign film.

16. See a Charlie Chaplin film. Can you appreciate why such a film, from the "primitive" days of movie-making, still has many admirers?

17. See any film which has been highly praised by a reviewer (or by any other person) whose opinion you respect. Do you agree with the praise?

18. If you have a chance, sample some foreign cuisine that you're not familiar with—Japanese, Polynesian, Mexican, etc. Don't decide in advance that you "don't like the food." Give yourself a chance to enjoy it. Remember—millions of people *do* like it.

19. Attend a religious service of some sect or denomination that you're not too familiar with.

20. Fall in love with someone, and then dream or write about it.

People who are bored are boring. People who are down on themselves get other people down. There is really no need for you to be either bored, boring, or down on yourself. Live a little!

Here are some of the things I love in life. (It's a very partial listing in no particular order.)

The Declaration of Independence.
Marc Chagall.
Chocolate cake.
The Sunday *New York Times.*

Jean-Claude LeJeune

Money that's for spending (not saving in the bank for my old age).
My wife.
T. S. Eliot
Elie Wiesel.
Hundertwasser (a great painter).
The New York City Ballet.
Mozart.
What used to be the Beatles.
San Francisco, but Jerusalem even more.
London.
A bunch of people who remain unnamed.
Being funny.
Getting high without drugs.
Chicago when the wind doesn't blow.
The Mississippi River and a certain restaurant that overlooks it.
Hot baths.
Woody Allen

How about drawing up a list your own? But don't regard it final. The longer you can mak the list—the more spontaneous you can extend it—the more ne areas you can enter, the mo indication you will have that yo are growing as a person ar building your capacity to enj and to contribute to life.

This article was excerpted from *Psych ogy for You* by Sol Gordon, © 1972 Oxfo Book Co., a division of William H. Sadli Inc., New York, N.Y., all rights reserv Used by permission.

A room full of rejects

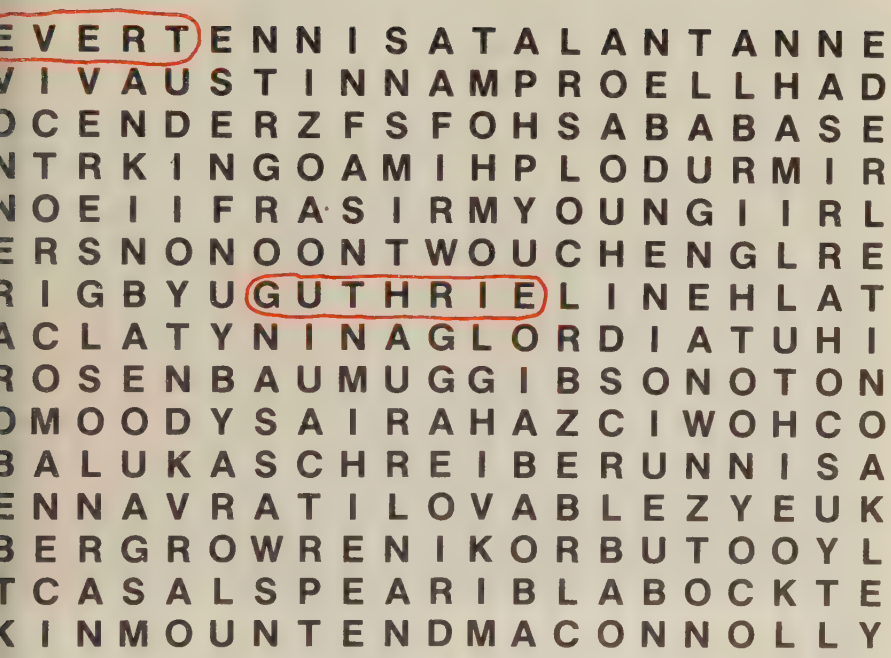
Am I the only one, God?
I look around the room at my classmates.
I see others who are teased, tormented, or rejected because they're fat, skinny, smart, dumb, pimplers, wear glasses, shy, loud mouths, jocks, sexy, vo-techers, special ed, rich, poor, weird dressers, short, show-offs, people with authority, ugly, good-looking, black, foreign, kinds who don't fit in, and kids who are "different."
I'm not the only one!
But why do we do this to each other?
Are we jealous? Insecure? Immature?
Full of hate? Trying to escape?
Does stepping on others make us feel better?
Less inferior? More superior?
Do we know our victims won't fight back?
Are we drawing attention away from ourselves?
Are we rejecting our own weakness seen in someone else?
We don't really know them. They don't know us.
Who are we? Who am I?
Does the unknown confuse us?
Help us, O God, to see that the very thing that makes us different makes us unique. Help us to affirm this uniqueness in one another.
Help us, O God, to see that by rejecting this uniqueness in one another we become less than the person you meant us to be. Help us to accept others as they are. Help others to accept us as we are.

—Herman C. Ahrens, Jr.

WOMEN IN SPORTS

Can you find the hidden names of women in sports? The answers can be found by reading horizontally, vertically, and diagonally, forward and backward, up and down. Since this is a hard one, despite the following clues, check answers on page 51.

1. One of the sharpest shooters of all time.
2. Considered today's No. 1 woman tennis player in the world.
3. From Romania, she scored three perfect tens in her gymnastic routines in the 1976 Olympics.
4. Promising skier whose career ended in a paralyzing fall in 1956.
5. First woman to drive in the famous Indianapolis 500 auto race (1977).
6. Most often the national women's pocket billards champion, which she first won at age 14.
7. First black to play in the U.S.Nationals a Forest Hills (1950).
8. First women golfer to break the $100,000 annual earnings mark.
9. Won four swimming medals for East Germany in 1976 Olympics.
10. By the time she reached the 193 Olympics at 19, she was called the greatest woman athlete in the world.
11. First woman sport editor of the New Yor *Times* (1978).
12. Drag racer who is firs woman named to "al America" status.



13. English royalty who rode horses competitively.
14. Early Greek offered to marry the man who could out-distance her in a race (if he lost he would be hanged).
15. First woman jockey to win a major stakes race.
16. First woman to win the tennis grand slam—British, French, Australian and U.S. women's championships.
17. At 11, she was first girl to win the All-American Soap Box Derby (1975).
18. The only U.S. woman to win three Olympic gold medals in track and field (1960).
19. First woman to swim the English Channel.
20. Olympic diving champion and first woman to coach for an all-male college team.
21. Has been called "probably the most important sports hero in the country."
22. Now a surgeon, she was first U.S. woman figure skater to win the World Championship (1953) and an Olympic gold medal (1956).
23. Only athlete to hold world titles in two sports—speed skating and cycling.
24. Taiwanese runner who broke five female records in sprints and hurdles within a six-month period (1970).
25. She has won international medals in shot put, discus, javelin, table tennis, and "slalom" without leaving her wheelchair.
26. In 1977, she was first woman to be drafted by a men's professional basketball team (New Orleans Jazz) in tribute to her athletic skills.

Ivan Pintar

TOMORROW'S CIT
ARCOSANT

Article and photos by Greg Moyer

Can you imagine a city without cars?

A city so compact that you are never more than a few minutes walking distance from its outer edge and an unspoiled natural environment?

A city where you move from home to school, factory, shop or farm without leaving a single, all-purpose building?

Imagine no further. Just such a city is already under construction in the middle of the Arizona desert. It is the vision of architect-philosopher - theologian Paolo

Soleri, a 59-year-old, Italian-born free thinker, who finds it appalling that Americans aren't more worried about their nation's urban ills.

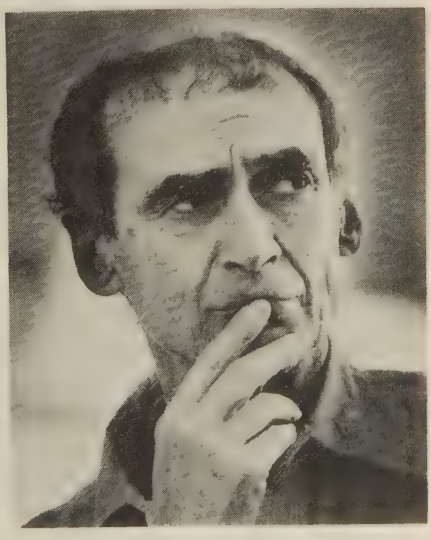
This slightly built man, whose dark, deep-set eyes and aristocratic Mediterranean features suggest images of a Roman senator from Julius Caesar's day, says the time is *now* to plan for a sane, equitable and ecologically sensitive city of the future.

He sees monuments to cheap energy like the World Trade Center in New York City as the folly of architects and financiers whose dreams are the product of a narrow industrial logic.

He sees our suburbs of single-family homes and station wagons as expensive and wasteful prisons of the spirit where loneliness, alienation and boredom reign supreme.

He sees our farm villages and small towns depriving their inhabitants the rich fabric of social life which is found near the centers of a culture.

Paolo Soleri is a visionary architect and thinker whose designs of future cities have intrigued supporters and critics alike.



Yet for all the pessimism in his appraisal of our national landscape, Paolo Soleri remains one of the most optimistic figures on our cultural horizon. He stands determined to confront our society's problems head-on and offer possible solutions to the contemporary crisis.

Paolo Soleri hates to be labelled an utopian thinker. His ideas are not science fiction nor too idealistic, he says. If we are to solve the tangle of inter-related issues ranging from pollution to poverty, we must begin thinking in more comprehensive, systemic, holistic terms. That means abandoning the common strategy of trying to cure a single symptom apart from treating the whole disease.

Eight years ago Soleri took his ideas from the realm of philosophy into the world of action. Claiming that we could not find answers to urban problems by throwing money at a new expressway here, or a shopping mall there, he began constructing a scaled-down version—a prototype—of a new kind of city that turns the conventional wisdom of society on its ear.

Seventy miles north of Phoenix along the Agua Fria riverbed, Paolo Soleri intends to build a small town for 3,500 to 5,000 residents contained within a single structure that is both functional and pleasing to the eye. The experimental urban site will be largely self-reliant in terms of food and energy and will explore ways for people to get more for less. It includes positive aspects of the big city, suburban town and farm village in a single habitat.

Thousands of young workers pay for the privilege of lugging cement bags, drawn by the hope that Soleri offers to a society facing an identity crisis.

As cultural historian William Irwin Thompson explains it, "Soleri is in the desert, not to escape the city for some pastoral dream but to create a wholly new urban civilization. He is a . . . prophet who wishes to uphold the old in ways that are radical enough to ensure its survival in the future."

Today the rattlesnakes and black widow spiders share the beauty of the desert with six impressive structures and a band of cosmic pioneers who build atop a mesa at an outpost of new age consciousness. The work is slow and laborious, often frustrating. For all the toil and sweat in temperatures that normally rise over 100 degrees, the existing buildings comprise less than five per cent of the total plan. It

Greg Moyer is a freelance photojournalist who lives in Harleysville, Pa., and is a frequent contributor to YOUTH.

Every summer, unskilled workers, curious adventurers, and professionals pay to experience the dream of building Soleri's Arcosanti.

represents merely part of a base camp from which will rise the envisioned 25-story, double-bladed, arc-shaped city.

The thousands of people who have come to work actually paid for the privilege of lugging cement bags or fitting rocks in a retaining wall. They are usually inexperienced in the techniques of heavy construction. Most are young and trained to read books, not blueprints. They come searching for a thousand different answers, but each seems drawn by the unmistakable message of hope that Soleri and his project offer to a society that is in the throes of an identity crisis.

Soleri says ours is an age of global dislocations.

The headlines remind us daily of the depleting of natural resources, of inadequate foodstuffs to feed the world's hungry and of a universal desire for basic human rights. The world seems to be spinning faster and faster, he says, as a still-infant communications technology bridges continents instantaneously. We may be witnessing the early stages of an emerging planetary culture that hurdles national boundaries and ignores the traditional centers of power, in favor of thousands upon thousands of enlightened communities made aware of each other by the new media of television, radio and the press.

Issues such as the proper role of technology, the accountability of giant corporations, the unequal distribution of wealth among countries and the need to readjust the balance between the spiritual, inner life, and the material, outer life, are dragging long-held notions into the light of reexamination. Everyone is asking questions. Values—traditional definitions of right and wrong—are breaking down. The only constant appears to be change, as the saying goes. Apparently we are alive in a time of great flux as fundamental realignments begin to take shape.

This is the context for Paolo Soleri's actions. Soleri, the attentive gardener, senses that the seeds of a massive transformation have already been planted. He is at work devising the tools he hopes will allow us to nurture the blossoming flower of the new age. His most promising invention: a revisioned urban community, the arcology.

The word "arcology" is itself a synthesis of two more familiar terms, "ARChitecture" and "ecOLOGY." It imagines urban areas dense with apartments, industries, airports, parks, stores, schools, churches and farms all to be constructed *up* rather than *out.* By eliminating the deadening connective tissue of road, parking lots, and highways, Soleri says we can shrink our cities into safer, more flexible, more accessible,

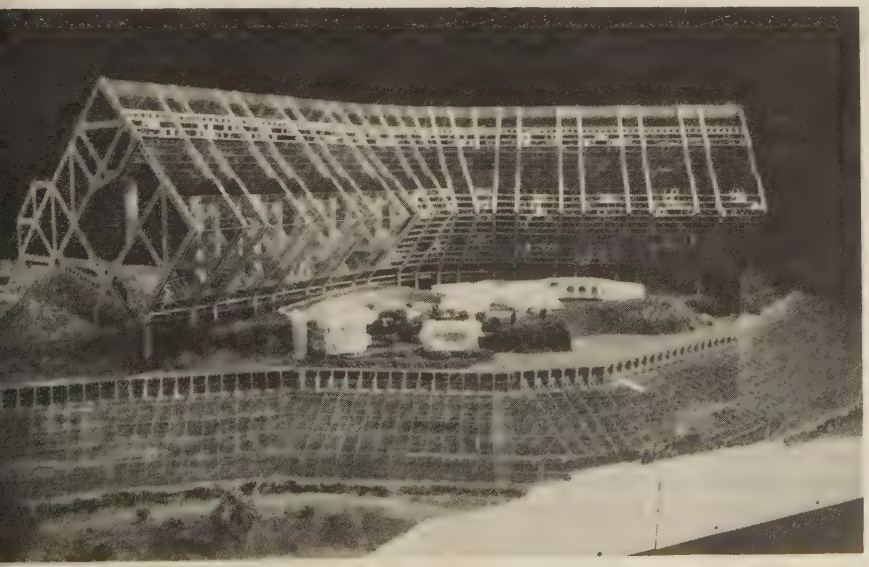
Claiming you cannot answer urban problems by throwing money at a new expressway here, or a shopping mall there, Soleri designed a new kind of city.

and more frugal communities.

More compact cities mean that more of the land surrounding the cities can remain undisturbed. People would move from "civilization to nature" in a few foot steps. Arcologies would be tied together by a network of air, land and sea routes that centralizes the flow of materials in and out. The intended result is to minimize the impact of macadamized sprawl on the delicate biological world.

Besides the miniaturizing of city forms, Soleri believes that people "grow" best in complex, urban settings. We can all attest to the vibrancy of thriving downtowns where the heartbeat quickens as one passes hundreds of choices among shops, theaters or restaurants in a few short blocks. The compact city core is a human potpourri where a multitude of life-styles and living arrangements exist side-by-side. The vital city challenges each person to find his or her talents and pursue them in a community of similarly talented people. That,

The model of the completed 25-story city shows the greenhouses in the foreground, the present structures (white-colored), and the future super-structure with the working areas in the front and the housing areas to the rear and a large empty area in between equipped to harness the sun's energies for heating and for power.



most educators would agree, is a recipe for growth.

These two principles, miniaturization and complexification, describe Soleri's "urban effect." Along with a handful of properties drawn from observation of the physical universe (hot air rises, while cold air sinks; the position of the sun's trajectory in the sky changes with the seasons; greenhouses make agriculture more efficient), the urban effect dictates the architecture of the new city. Soleri calls it three-dimensional. By that he means it thrusts dramatically into the third dimension: height.

What's wrong with the two-dimensional cities we know today? Their residents are victims of the "time-place straight jacket," Soleri explains. These cities are scaled to the automobile which covers great distances, but at the expense of consuming precious fuel and isolating us from one another. How many people still walk to the grocery store? Very few, it is too far away.

Soleri's remedy is to chop the spread-out megalopolis into manageable chunks and "stack" these urban pancakes on top of one another. Each layer would be connected to the others by vertical conveyances, such as elevators. The result: distances are diminished, the city is returned to the pedestrian, people regain use of the time once spent shuttling

The word "arcology" is a synthesis of two familiar terms—"ARChitecture" and "ecOLOGY"; it merges two energizing forces—humanity and nature.

about and residents experience more face-to-face contact with their neighbors.

Furthermore, the compression of the city container makes it possible to design electrical, water, sewer, trash and heating systems for one large shelter rather than forcing delivery of services to all the individual units scattered throughout a modern urban center. For example, one of the options in a three-dimensional city becomes a collective garbage shute running down the spine of the building into a basement recycling room!

On the energy front, the application of solar power on the arcological scale is likely to make that promising technology financially competitive with traditional fossil fuels. Soleri's arcologies incorporate solar power into every facet of their designs.

Harnessing the sun's rays for consumption by the city means more to Soleri than just good economic sense. Solar energy becomes a metaphor for the relationship he feels people must create with their natural environment. Embrace it, don't entomb it

Soleri calls his plans for the experimental urban laboratory under construction in the desert the "Two Suns Arcology," named for its two energizing forces—nature and humanity. The new town he's creating is called "Arcosanti," another hybrid term that draws together ARCOlogy and the Italian word for "thing." It's here in this dry, dusty and remote corner of the United States that Soleri is staking his claim on the future.

From a distance, Arcosanti is sculpture, a signed work of art. All the colors, textures and shapes in Soleri's visual vocabulary are strikingly mixed with the dramatic natural setting. Six separate structures speak with the same voice, radiating the integrity of a single creator.

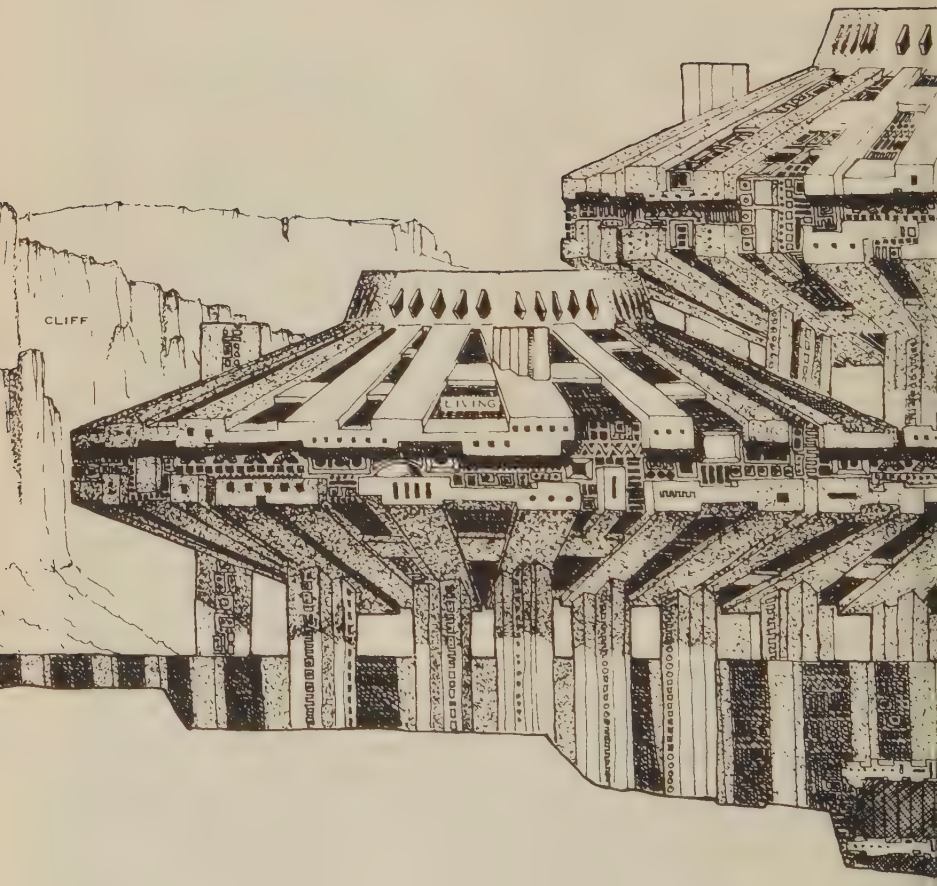
A closer look shows Arcosanti to be hard and unfinished. Walking around the complex of buildings drives home what is not apparent from afar: Arcosanti is still very much a construction site. The grounds are strewn with barrels, wood scraps and scaffolding. Only certain of the buildings have been interiorized. Due to construction, many of the structures are temporarily used for purposes other than their original intent. Despite the disruptions, the colorful contrast among the bright green plots of grass, the sand-colored walls and the deep blue Arizona sky found in the central "courtyard" of the emerging community is breathtaking.

Dan, for example, has worked in the foundry, one of Arcosanti's income-producing industries, for three years.

"You just become more in tune with the environment," he says as he turns to look out over the ravine from the shop floor. "You become more in tune with the birds. I've learned how birds ride on the air currents right out here in front of me!" Dan exclaimed.

As we talk the sun pounds on our shoulders. The foundry is a quarter-sphere anchored on a concrete floor. The workplace extends from underneath the partial dome to the very edge of the mesa plateau. The foundry, "Paolo's best building," according to chief site architect Tony Brown, compresses space. The workplace is radically thrust into the outdoors. Clear lines denoting the start of "nature" and the end of "factory" blur. Ringing the foundry "band shell" are four apartments which share a common wall with the light industrial area. They were designed as part of an experiment to house workers near their work.

The foundry "apse," the term describing a quarter-sphere, demonstrates most of the major principles of arcology on a very reduced scale. The radical integration of home, workplace and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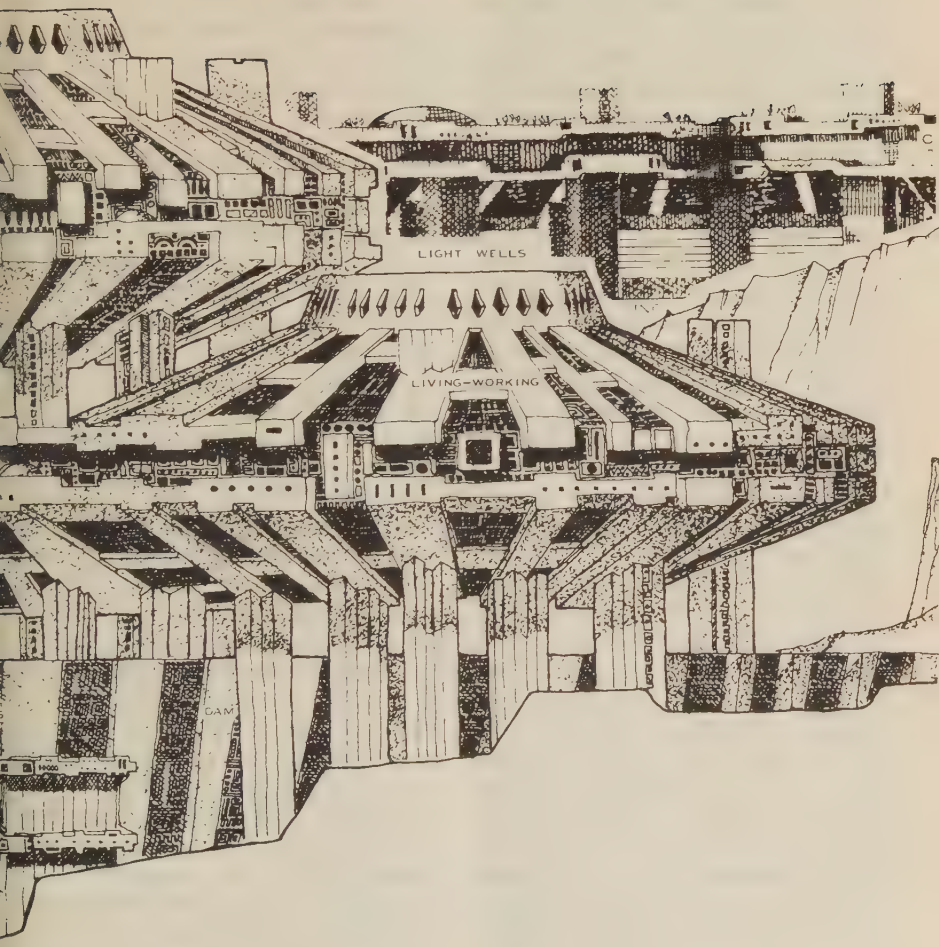

Soleri's earliest sketches of his visions of the cities of the future astounded architects, artists, scientists, and anyone with a sense of imagination, excitement, and hope.

Reprinted from *Arcology* by Paolo Soleri, © 1969 by Massachusetts Institute of Technology, Cambridge, MA. Used by permission of MIT Press.

nature within a short distance approximates Soleri's "urban effect."

The apse faces south, blocking the rays of the hot, summer sun as it travels along a high arc across the sky. Winter light, coming from a much lower angle, beams into the shop floor unimpeded. This is the apse effect.

The heat from the foundry ovens is trapped and circulated through a duct that connects the four apartments. Tony Brown, who lives in one of the places with his family, claims the heat lowers winter fuel costs considerably. This is the chimney effect.

The only principle of arcological design not directly applied in Arcosanti's foundry is the greenhouse effect. It is a simple notion: trap the water used for irrigating plants rather than allowing it to evaporate. An experimental greenhouse is in the works.

What stands completed is far from an arcology, Soleri warns. He and his staff still are making preparations for the huge construction job that lies ahead. The 30 full-time residents and several dozen workshop participants on site at any one time are well aware of Arcosanti's limitations. Living in the desert, 30 miles from the nearest town of any size, with minimal accommodations and scarce water makes the life we take for granted seem luxurious.

Why do they stay in this construction camp community?

"What keeps me here," Karen volunteers, "is fulfillment in my work and fulfillment in knowing that what we're doing makes a difference."

An architecture student said, "One of the reasons I came to Arcosanti was to reaffirm my belief in architecture as a way of enlightening the human spirit."

But along the path to reaffirmation he also discovered that "building anything is a long, arduous, tedious task. It makes me respect the lines I draw on blueprints much, much, more."

Karen chimed in again, "I know I love New York, but I can't live in it now because the forces are so alienating. We're all reduced to a scramble just to survive. I hope that by building a more compact, family-oriented city, future generations won't have to worry about the loss of community we feel today."

Charles Quinlan, a professor of city and regional planning in California, is spending his second consecutive summer in the workshop program at Arcosanti.

"I think it is a fantastic experience," he says. "I see it as one of those essential experiences for perhaps everybody, but surely for architects, city planners and sociologists."

"What Paolo Soleri is looking for," Quinlan continues, "is healthy cellular growth. Whether

"Science deals with the understanding of what exists and religion deals with the non-existent, the potential, the desirable. We must find the desirable."

that cell is on a neighborhood level of 50 families or a community level of 5,000 families, he wants to put a stop to the one-story malignant growth of cities like Phoenix. That city is anti-urban and anti-social and it is fouling up a beautiful desert valley besides."

Needless to say, anybody who assaults the American Dream with the bluntness of Paolo Soleri is bound to have critics.

Most people say high-density living breeds crime. He says most of the research supporting these conclusions deals with rats, not people. The more complex we build our cities, the more complex our society can become and the more we will assume our true destiny as urban creatures. Crime is due in part to the breakdown of community and family. An arcology is an attempt to design a more truly human and caring city.

Most people want to know who will own the arcology. He says private ownership is only an intermediate phase between everything owned by a few and everything owned by everybody. Ownership is inconceivable in an ideal, saintly society. Over time we will realize how much more responsible and how much less expensive it will be to share possessions with others. The arcology is a vehicle that helps avoid the duplication of things.

Most people want to know whether Soleri is setting himself up to be some sort of power figure. He says an architect can not define the total social or political character of a community, but the architect can provide the physical container in which complex political problems are more easily solved.

Most people want to know why Arcosanti is starved for money if it is such a great idea. Soleri must stop and say, "I wish I knew." He believes part of the problem is that arcology does not offer short-term, high-return solutions that promise profit on a corporation's earnings report. Nor does arcology offer solutions to our recognized social ills in the usual piecemeal fashion. Instead, with one bold step, a multitude of problems are addressed simultaneously. Our political leaders lack the self-confidence to commit huge sums of money to such a step, he says.

While most architects would argue that their spiritual life has no bearing on their work, Soleri says that truly meaningful architecture must define the relationship between humanity and God. Soleri believes in evolution—the

continuous process of change and growth. The universe, he claims, is in transit from once having been pure matter to becoming pure spirit. Evolution is the dynamic process which allows matter to transform itself into spirit. "Spirit is life in the making—life perpetuating itself."

At some point long, long ago, the conditions were favorable for chemicals to combine that led to the first stirrings of life. For millions of years this chemical stew has been thickening and life has been becoming more complex. For Soleri, divinity is this process by which the universe, once cold and dumb, is beginning to shape its own destiny through compassion, love and grace.

Until this compassion, love and grace become dominant in the world, such expression of divinity is a prophecy which wants to be fulfilled. "It's not what is visible that's important, but what is desirable. We see much injustice, but justice is more desirable. We are only beginning to understand what is desirable, and, as we do, we must put our energies into finding ways to achieve it. The difference between science and religion is that science deals with the objective understanding of what exists, not of what does not exist, and religion, in my mind, should be dealing with the nonexistent, the potential, the desirable. So we have to come up with an anticipatory model which can help to define what this desirable thing is."

Solar energy symbolizes the relationship Soleri feels people must create with their natural environment. Embrace it, do not entomb it.

Divinity for Paolo Soleri is the evolutionary process itself.

He explains himself this way:

"Think of a little parcel of ground where you have stones, grass, dirt, bugs, animals, humans and a city. Ask yourself, then, why all this variety when we know everything is made from a (limited) number of particles? If there is so much variety, there must be some sort of process by which this variety is coming about.

"Do we need a designer or a maker to explain this variety? Well, the animist person says, 'Yes, we need God.' The nonanimist says, 'No, we need only an immense amount of matter, an immense amount of space, an immense amount of time in order to have a combination of things whereby something is triggered.' Once something is triggered, the play of chance . . . becomes a selective power that picks up from the roulette of chance those elements which are perpetuating what the organism is.

The sale of unique bells manufactured on site have aided partially in the funding of the arcology experiment.

"All those chances have somehow been powerfully oriented because as soon as you make a linkage you define a direction, a desire almost. It is not a desire expressed by transformation through choice, it is a desire expressed by selection from very chancey steps," he says.

Soleri sees human beings as another link in the evolutionary chain, not the end product of it. Does that mean his belief in evolution is just another way of worshiping nature?

No, he says. "The sacredness of the forest, for example, is not determined by the fact that the forest is a fixed, steady-state unchangeable phenomenon. It is a link in a very dynamic process.

"Since I am also part of the linkage, I am going to influence the forest. The question is to see how I can intervene in the life of the forest so that instead of demolishing something or reducing something, I am extruding more spirit out of it.

"The whole system is not based on the eternity of humanity or the forest, it is based on the capacity of life to transform itself. The divinity of humanity is not *super*-humanity, it is divinity. And divinity is going to be achieved by

One professor said of his two summers at Arcosanti: 'It is a vital experience for perhaps everybody, but surely for architects, city planners and sociologists'.

ranscending the lion, the whale, he cockroaches and humanity." Soleri calls the end-point of his heological model "the Omega Point." It is a concept he shares vith the late 20th century French Catholic scientist-priest Teilhard de Chardin. Soleri goes so far as to say that his urban designs are "the plumbing" which make the ideas of Teilhard real. Though Soleri no longer accepts the animistic God, Teilhard de Chardin professed to believe in the existence of God.

How does this relate to city building?

Paolo Soleri anticipates a day when the rhetoric of competing ideologies subsides and a univer-

n late summer each year, thousands of persons gather for the Arcosanti festival. Famous musical groups, outstanding entertainers, imaginative thinkers, and supporters rom near and far come to celebrate and to dream of a world yet to be. Soleri is shown left) talking to some American Indians. Bread is baked for the meals (above). Enthusiasm for Arcosanti is renewed each summer.

sal understanding of the essential nature of all people comes to dominate the earth. This will be the day when all humanity accepts a common image of itself. That common image will come from a redefinition or a deeper understanding of human beings' true role in the evolutionary chain which began with "the big bang" eons ago. This newfound sense of unity will not appear tomorrow or the next day. It will be the work of decades or centuries.

Soleri believes the evolutionary imperative is for each of us to make ourselves into more loving, more self-conscious, more sensitive people; to forge the beginnings of a new link in the evolutionary chain.

The vehicle for transcendence, he suggests, is the re-visioned city, since cities are the product of cultural evolution.

Once wandering tribes invented agriculture, the need to tend fields season after season forced tents to give way to huts. The development of trade and commerce stimulated the growth of small towns and ports where work within the community began to specialize even more. After centuries, the rise of the industrial revolution in England started the exodus of families from fields to the factories. The demands of the new manufacturing system dictated the design and shape of most modern cities. Each evolu-

The work is slow and hard often in temperatures ove 100 degrees; what is done merely a base camp from which will rise the envisioned 25-story city.

tionary step brought with it highe density living and the greate specialization of jobs and respon sibilities. Arcologies may be th next step in lifting humanity vision of the city.

We now gaze over the precipic of the industrial age confronte with the choice of retreating t social, political and spiritual fo mulas which champion the bankruptcy daily, or of taking th leap of faith in the hope of landin on the next higher plateau. Sole believes we have no real choic the evolutionary thrust will pre sure us to the jump. It is simply matter of time. The longer we wa before making preparations, h says, the more painful the lea will be.

He claims his arcological mo els represent bridges across th chasm. As cultural historia Thompson writes, "Soleri . could become, like the eye of needle, a tiny space throug which the whole of humanity sewn together."

Of course, his arcologies cou also prove to become hug expensive failures. The poi Soleri says, is we must try. □

"Dorothy Ann," pencil drawing by Jill M. Walz, 19, Quincy, IL

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Here are the categories for Creative Arts 1979:

CREATIVE WRITING
Anything goes here! Send us poetry, fiction, essays, plays, editorials, humor, satire, etc. Any form of writing you feel comfortable with is okay with us.

ART WORK
This includes any type of art work that can be reproduced in YOUTH. Send us paintings, sketches, mosaics, prints, editorial cartoons, story illustrations, graphic designs—as long as they are an artistic expression of your own ideas. The work should not be mailed in an envelope smaller than 4" x 5".

PHOTOGRAPHY
Your photographs should be black and white, and mailed in an envelope no smaller than 4" x 5". You do not have to do your own developing and printing to enter this category.

SCULPTURE
This could include a mobile, paper folding, wood carving or any type of sculpture. Send us photographs of your work which best depict all the dimensions of the work.

Here are the rules for Creative Arts 1979:

1. You must be between 13 and 19 years of age to enter.
2. Your entry must be your original work. It may be something you did in school or for your own enjoyment, but it must be your work!
3. Identify each entry with the title of your work, the media you are using, your name, age and address. Place this information at the top of each writing entry, and on the back of each piece of art or photograph.
4. Submit writing entries on 8½" x 11" sheets of paper. Creative writing entries cannot be returned! All other entries (art work and photographs) will be returned after the contest is over.
5. Entries must be mailed by May 15, 1979, and are limited to five per person.
6. Send your original entries to: Creative Arts, YOUTH Magazine, Room 1203, 1505 Race St., Philadelphia, PA 19102.

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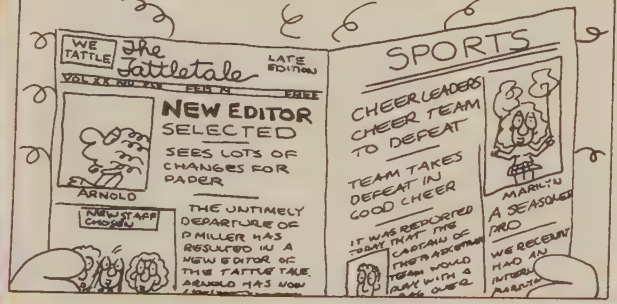
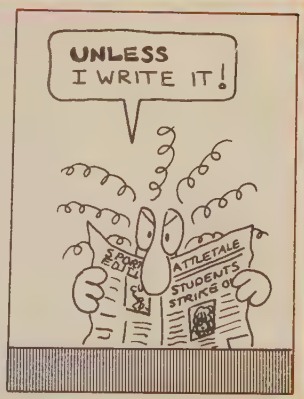
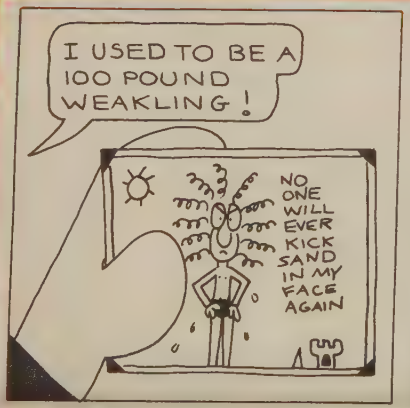
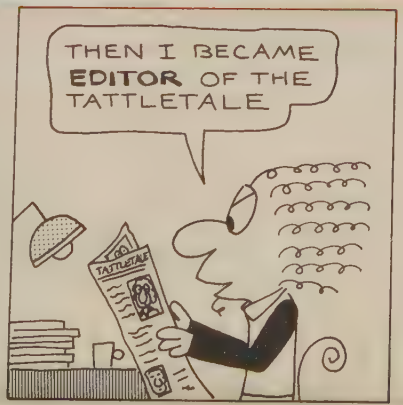
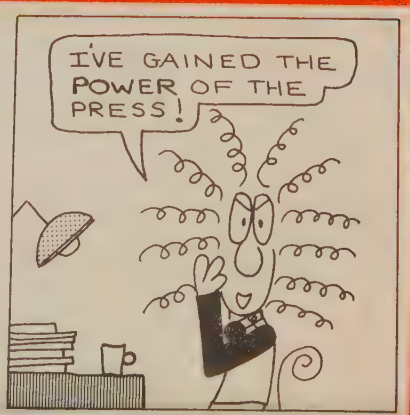
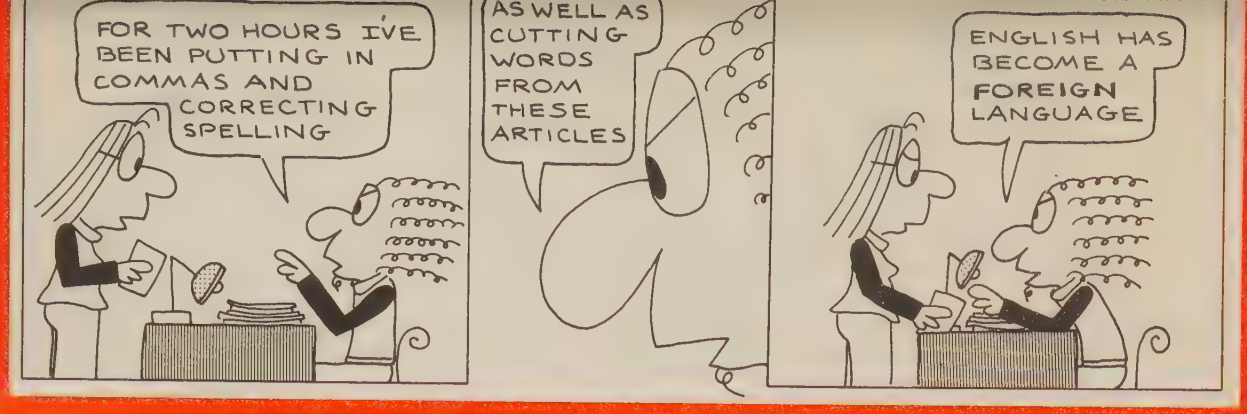


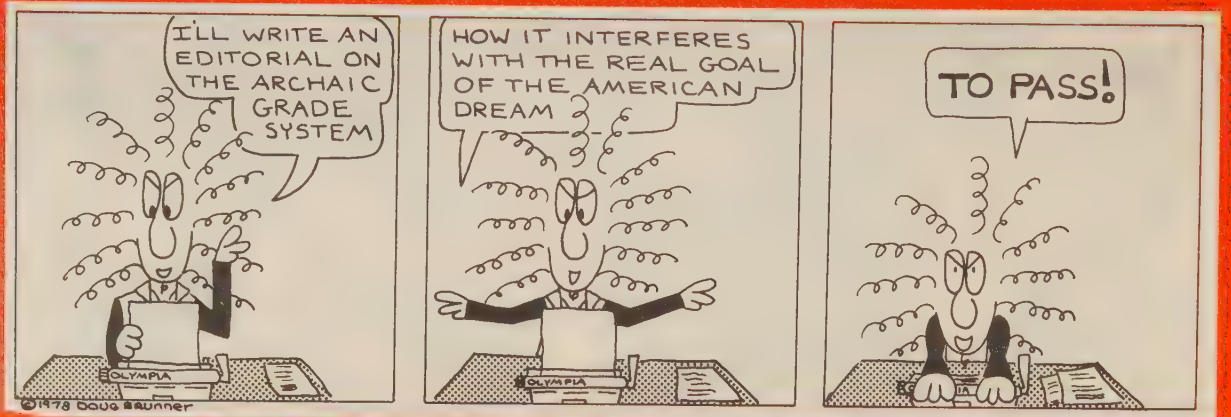









FOR TWO HOURS I'VE BEEN PUTTING IN COMMAS AND CORRECTING SPELLING
AS WELL AS CUTTING WORDS FROM THESE ARTICLES
ENGLISH HAS BECOME A FOREIGN LANGUAGE


I'LL WRITE AN EDITORIAL ON THE ARCHAIC GRADE SYSTEM
HOW IT INTERFERES WITH THE REAL GOAL OF THE AMERICAN DREAM
TO PASS!
OLYMPIA
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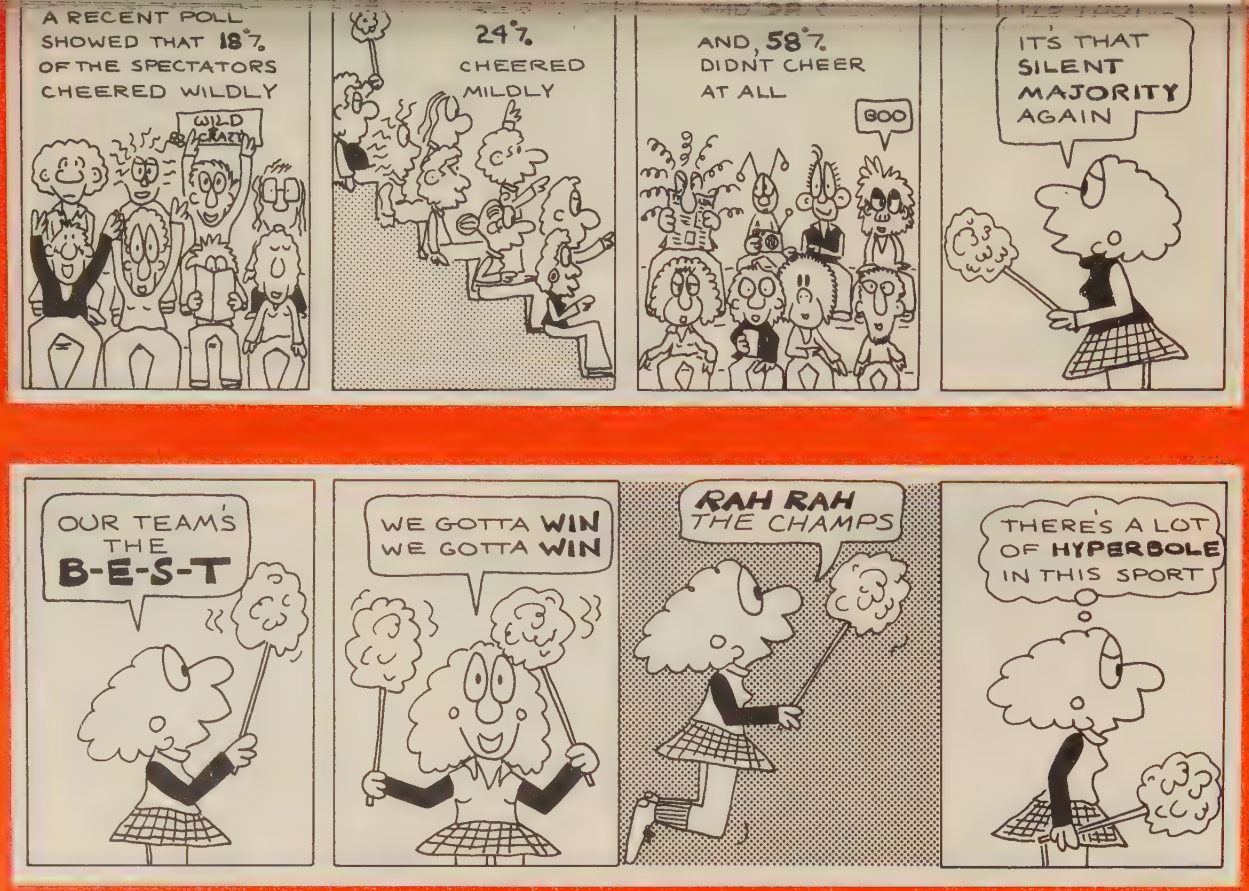
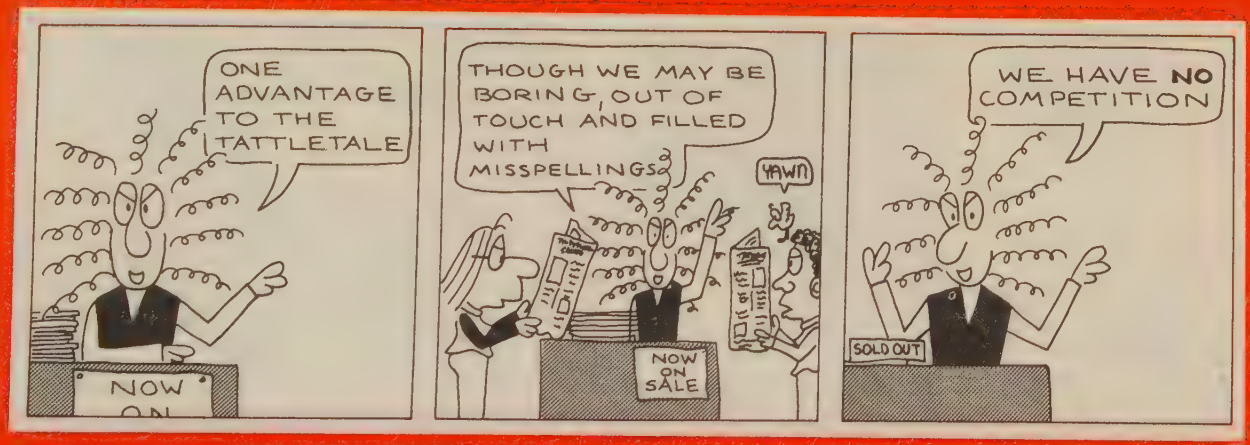
OUR TEAM JUST GOT **NEW** UNIFORMS
A **NEW** COACH
AND A **NEW** GYM
NOW WE NEED A **NEW** GAME!

THE SCHOOL TURNED OUT TO CHEER THE TEAM ON
AND IT REALLY **SHOWS** IN THE WAY THE TEAM'S PLAYING
WE'RE LOSING BY MUCH LESS


A RECENT POLL SHOWED THAT 18% OF THE SPECTATORS CHEERED WILDLY
WILD & CRAZY
24% CHEERED MILDLY
AND, 58% DIDNT CHEER AT ALL
BOO
IT'S THAT SILENT MAJORITY AGAIN
OUR TEAM'S THE B-E-S-T
WE GOTTA WIN WE GOTTA WIN
RAH RAH THE CHAMPS
THERE'S A LOT OF HYPERBOLE IN THIS SPORT


ONE ADVANTAGE TO THE TATTLETALE
NOW ON
THOUGH WE MAY BE BORING, OUT OF TOUCH AND FILLED WITH MISSPELLINGS
YAWN
NOW ON SALE
WE HAVE NO COMPETITION
SOLD OUT

ACCORDING TO THIS REPORT THE THREE R's ARE BECOMING IMPORTANT AGAIN
SPORT
THEY ARE READING RITING RITHMETIC
I HOPE THEY INCLUDE SPELLING

I'VE SPENT ALL DAY DRAWING AND REDRAWING THIS CARTOON FOR THE PAPER
SO I'LL HAVE IT FINISHED IN TIME
IS THERE LIFE AFTER DEADLINES?!
THE TATTLETALE WELCOMES ALL LETTERS FROM ITS READERS
THAT'S EDITORIAL FREEDOM
BUT WE WILL ONLY PRINT THOSE LETTERS UNCRITICAL OF US
THAT'S EDITORIAL DISCRETION

WALL HANGING

Your 1979 calendar (January 1979) already has a favorite spot on the wall in my room. The quotes make me think. The photos are each interesting to look at. The numbering of the days of the month is different. You've done it again.

—M. M., Buffalo, N.Y.

SUCCESS IS GOOD

I disagree with Mr. Archibald in his article about movie sequels (January 1979). So what's wrong with success? And what if I happen to like "Jaws II" better than "Jaws"?

—D. V., San Antonio, Tex.

TEEN ART

I did not win in your 1978 Creative Arts contest, but I feel you are giving me and others a good chance to test our abilities in art against people our own age. I congratulate the winners who appear in the December (1978) issue.

—S.B., Los Angeles, CA

I'LL BE BACK

I'd just like to thank YOUTH Magazine for being considerate enough to reach out to young people like me. I have no feeling of failure in your Creative Arts 1978 (December 1978). Luckily, I feel improvement in my writing, so I will again be entering your arts contest.

—R. B., Peacedale, R.I.

A PARODY IS UNFIT

We are cancelling our subscription. We do not want your magazine in our home. For instance, the poem, "Stopping by the TV on a Weekday Afternoon," in the December 1978 issue is not fit for young people. —J. B., Winchester, Tenn.

POOR WRITING

When I picked up your December (1978) issue, I was immediately impressed with the quality of the art and photography. When I started reading the poems and prose, I was disappointed. If this is a sample of the best teen-age writing, what is happening to the quality of verbal communication among students of high school English classes?

—K.L., Atlanta, GA

COLLEGE OR NOT?

You're probably getting tired of hearing this, but your November coverage of "Life after High School" is one of the best of your usually great issues. I'm planning to use it for a four-session study among our senior highs. —E.T., Grand Rapids, M

UNFAIR

As a student at a community college, I feel some of the articles in the November issue on college education were unfair to many students who cannot afford to go to private colleges away from home.

—D.J., Norristown, PA

AND GO

HELPFUL DIRECTION

I'm in college now, but I wished I'd had a helpful guide such as Richard Bolles' article in your November issue. I recommend his book. "What Color Is Your Parachute," for people who are uncertain about what they want to do with their lives.
—D.K., St. Cloud, MN

COILED BASKETS

My curiosity has always been aroused by the "Things" which Virginia Rich shows how to make from recycled materials. Finally, I decided to make a coiled basket as described in the October 1978 issue. It was fun. I'd like to know if others use this regular feature. —N.L., Chevy Chase, MD

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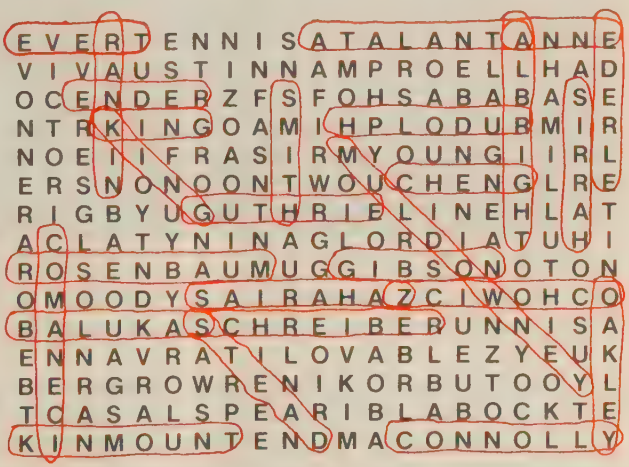
1. Annie OAKIEY
2. Chris EVERT
3. Nadia COMANECI
4. Jill KINMOUNT
5. Janet GUTHRIE
6. Jean BALUKAS
7. Althea GIBSON
8. Judy RANKIN
9. Kornelia ENDER
10. "Babe" Didrikson ZAHARIAS
11. Le Anne SCHREIBER
12. "Cha Cha" MULDOWNEY
13. Princess ANNE
14. ATALANTA
15. Robyn SMITH
16. Maureen CONNOLLY
17. Karen STEAD
18. Wilma RUDOLPH
19. Trudy EDERLE
20. "Micki" KING
21. Billie Jean KING
22. Tenley ALBRIGHT



23. Sheila Young OCHOWICZ
24. Chi CHENG
25. Ruth Broemmer ROSENBAUM
26. Lucy HARRIS

REUNION

Don Feltner

BY RICHARD T. BRINDLE

In their ten years together, they recorded 12 albums, performed in sold-out concerts around the world, and made classics out of songs such as "If I Had A Hammer," "Blowin' In The Wind," "Lemon Tree," "Puff, the Magic Dragon," and "Leaving On A Jet Plane." More than folk singers, they participated in the causes they sang about: marching for civil rights, and against the war in

Vietnam, and so becoming the musical spokespersons for a generation of young people.

Peter, Paul and Mary. One of the most innovative and popular folk singing groups to emerge from New York City's Greenwich Village in the early 1960's. Then, after ten years together, ten million albums sold, and having made an indelible impression on people's lives, as well as the music world, they decided to pursue their interests as individuals. The end of Peter, Paul and Mary marked the end of an era as well.

Peter Yarrow married and moved his new family to California, where he continued to record and released four solo albums. His lifelong keen political interests and awareness kept him busy, as did continuing work in music (co-writer and producer of "Torn Between Two Lovers") and television (an animated TV special, "Puff, the Magic Dragon").

Noel "Paul" Stookey, having experienced new insights into the Christian faith, moved his family to the rocky coast of Maine. He, too, has released four solo albums on his own "Neworld" label. A great deal of his time has been occupied converting an abandoned hen house into headquarters for Neworld Media, which includes a recording studio and an animation studio.

Mary Travers pursued a full-time musical career. She has recorded five solo albums and played a full schedule of college and night club concerts. In addition she had lectured at colleges on "Society and Its Effect on Music," and has hosted radio programs here, and television specials in England.

Always open to the idea of a reunion, the time finally came in the summer of '78. The three joined voices again for an album of new songs, "Peter, Paul and Mary/Reunion" and a 17-city concert tour. They sing with the same conviction, the same vocal harmonies, the same excitement as before. What has changed and grown is their love and respect for one another as people.

> Some things are different,
> some the same.
> Some turn over, some don't
> change.
> Time and music, all forgives
> In the best of friends a spirit
> lives.
> Loud and ringing, high and
> low
> Join the singing, let it flow
> To the future, from the past
> Be the best of friends to the
> last.[1]

[1]The Best of Friends by David Buskin copyright 1978 Poso Music/April Blackwood/ASCAP All rights reserved. Used by permission.

Richard T. Brindle is pastor of the Wheat Ridge Congregation of the United Church of Christ, Denver, Co.

Q: After ten years together and almost eight apart, how is it that the Peter, Paul and Mary magic still casts its spell?

MARY: The three of us have been given a gift—we love each other—and it comes out our throats, though that's not a very romantic way of saying it. I don't know why it is that way, I cannot demand it to be that way. I could sing with other people and put the same kind of energy in and not get the same result. It just *is*, and boy are we lucky to share that gift!

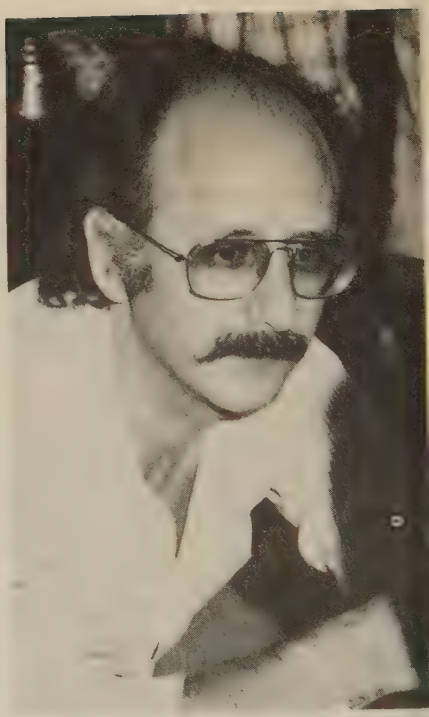
PETER: Our voices are pretty much the same. Our vocal harmony attitudes were always structured in such a way that the song and its meaning became the reason for the way the voices were put together.

NOEL: And connected to that was the fact that each one of the parts we made up had to be a reasonable melody to us so that we could become emotionally involved in the singing of our lines.

MARY: The harmony was like a counter-melody as opposed to a random set of notes that kind of fills in the chord. So that is still the same.

Q: How have you changed and grown as individuals in the past ten years?

NOEL: I think there is a kindness and a tolerance that comes with age. I know for me to have solved a great riddle, "What is the meaning of life? Where is God? Could I find God?" and then to have that answered, to feel secure that I've settled that issue, now puts me in a place in my heart where I feel wonderful and open in almost every situation. Now I'm more out front with how I feel because I have a certain peace to my soul.



Peter Yarrow developed his political activities and continued his songwriting career.

PETER: Being able to experience the intervening years with my family has given me a more important sense of my identity and personal value with people

The performer relationship with the audience is such that you really are worshipped. I think most performers get a little sick from it."

ot so much in terms of their ccomplishments, but in terms of he real interactional magic that xists when they really feel for ach other and have at their isposal the tools for expressing and sharing it. I never thought hat anything would ever equal he experience of my relationship o Mary and Noel. It was too rofound, too sweeping, too eep, too emotional, too grand, oo extraordinary. When we broke p and stopped performing, and he movements of which I had een so much a part were frac-oned, I thought, "What will ever old a candle to what I have hared, to the joy of this relation-hip?" and then something hap-ened that was really important to he.

I discovered my wife and chil-ren in such a way that I realized it as every bit as glorious and as uch an adventure for me. All of a udden, there I was, filling in that normous void in my heart and fe. The lesson is that some of the ost important things in life, the ost rewarding, the most fulfill-ng, are not a result of creativity, alent, wealth, success. It is the celebration of one's own capac-ity to love, to be close, to be a help to others.

MARY: We've all had time to be ourselves. When I started singing in the group, I'd not had a lot of experience in this sort of thing. Success was very quick, and it was 24 hours a day that your life was Peter, Paul and Mary. By the time we started to slow down a bit, my whole life was this unit. It had all the comaraderie and security of a family because it was total. You never quite knew who you were, except as a part of this thing that was bigger than you were. It was very hard to define oneself.

After the group retired I was saying to myself," I'm too young not to work, but I've never worked by myself, I don't know how." So I went out to work and discovered the things that I was strong and weak in, a lot about fear and pride, and a lot about how I felt. In this stripping down, you've got to go and face what you're afraid of and say, "O.K., what am I? What do I want to do? What is satisfying? Who am I?" Those questions had to be answered and they got an-swered. It was funny because I didn't feel like I had to compete with PP&M. I wasn't in a game with my past. I had learned to say, "I am not them, I am me." I think I'm a better parent, a better person, a better friend because I feel less in conflict about who I really am.

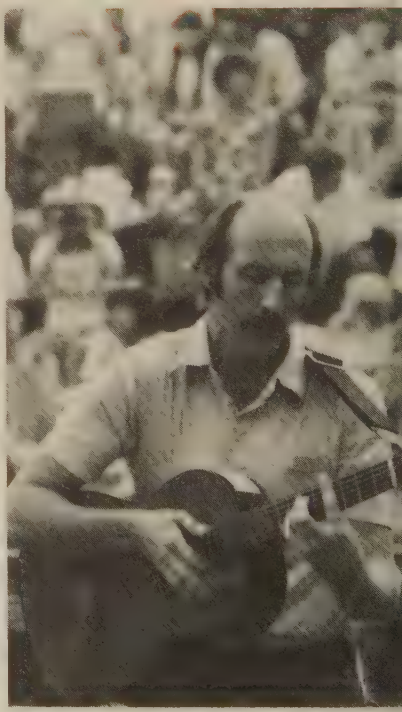
Q: How have those personal changes affected your relationships within the group?

MARY: When Peter and Paul and I were first friends, it was like being college friends: we were that age, there was the intensity of the experience, a tremendous amount of idealism about what life was going to be like and who we were supposed to be. We really were looking at a beginning in many ways, and our expectations about people were naive in a good sense—in that we wanted the best from each other—and bad—in that we expected too much. We were responsible to each other in a very family-like way, and that brings out certain kinds of expectations and a certain kind of intimacy. We love each other very much and were proud of each other on many levels, yet we failed each other on many levels. I think we felt we knew each other too well.

In the interim of eight years apart, we didn't see each other grow and change, though we thought of ourselves as changed. In those years we had a chance to stop thinking "we" and starting thinking a different "we" or a different "I."

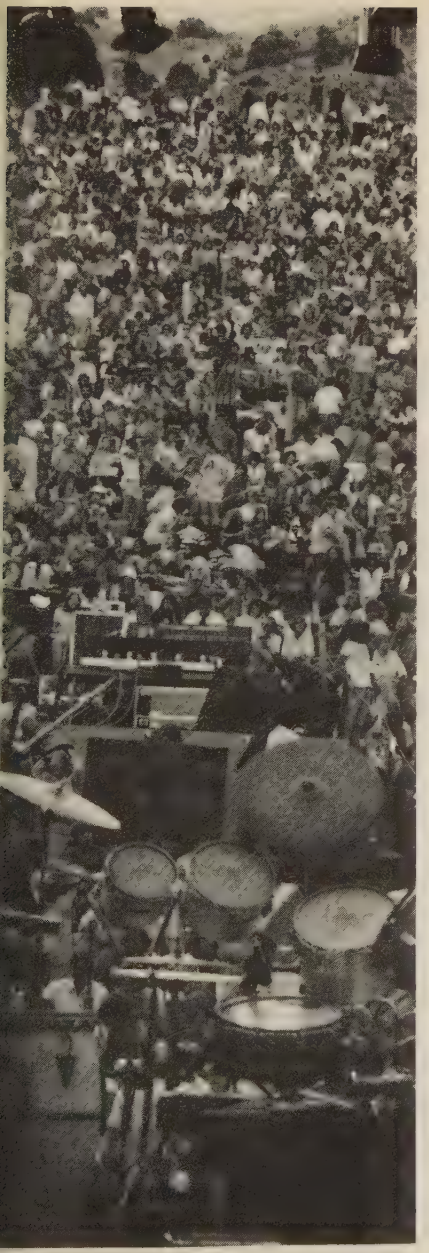
Then we went into a work project where we had to talk to each other, share ideas in the process of finding songs, we had to discuss philosophies about the point of view of a song in relation

"I think there is a kindness and tolerance that comes with age. Now I'm more out front with how I feel because I have peace in my soul."



Noel "Paul" Stookey moved to the country, took a personal faith journey, a started his own "Neworld" label.

to our own points of view indivi ually. There was a tremendo sharing of who we had becom From the vantage point of who are now, there was the ability see and accept in one another o



feelings, an ability to accept our own feelings, the ability to be much more graceful in allowing the person to be a total person—not perfect and not expecting him or her to be perfect, able to accept him or her as flawed and accept oneself as flawed. Thomas Wolfe says you can't go home again. We went home again.

PETER: The intimacy and special nature of the performer relationship with an audience is such that you really are worshipped, looked upon as something special and everybody kind of gives you extra space, loves you and caresses you, and it takes a special person not to go for that. A self-concept can be altered by that and I think that most people in that position get a little sick from it. I think that to a certain extent I did. It's natural.

So in order to maintain contact with myself, I became very involved in trying to topple that image in certain circumstances, particularly in the context of political activity and movements which gave me a renewed sense of my being just another person. That helped me to remember who I was and what I was. I then could perceive Mary and Noel differently. We needed that time away from each other to learn a certain kind of mutual respect for ourselves and others. We brought that to the reunion and for that reason it was a much more humanized, more

loving experience than our previous time together, however wonderful that may have been.

NOEL: Before, with Mary, I was unable to understand things that she felt and I just chalked them up to her being feminine or catty. As a result of my life and growth in Jesus, I've come to see it now as a shortness of vision on my part. In fact, there were things going down emotionally between us that I just was not cognizant of that meant a great deal more to her. Subsequent to living with Christ as a reality, I've been more open to what Mary's needs are and can, in fact, express to her now the love that I have for her as a good friend and confidante.

With Peter the change would be more subtle. I still draw a certain strength and understanding of situations from Peter's insight. I have changed in my relationship to Peter because I am now more accepting of those things that Peter sees because I understand they are his strengths, whereas ten years ago I was more concerned with how I appeared.

Q: Where are each of you in terms of a personal faith journey, and how does that influence your life and your music?

MARY: I was not raised in a religious home, but one with strong ethical points of view, and the ethics were as strong as some people's religious upbringing. That part of my life has remained

Mary Travers pursued a solo musical career that included five solo albums and number of concert tours, and has been a college lecturer.

constant. It was one of thos things that I didn't have to reje so that I could grow up. My fait today is about the same as it wa 20 years ago: very idealistic, ver humanistic, it still believes tha humanity is basically good. Th affects my work in the kind o song that I choose: I really wan the songs I sing to reflect m belief. I can't sing a lyric I can believe in or that I think destructive. It affects my life in th way I do a benefit or whatev

From the vantage point of who we are now, there was the ability to accept one another, to be more graceful in allowing the person to be a total person."

olunteer work I do. It affects my elationships with other human eings. It permeates my entire fe, for an artist's personal life is ery much what his or her public fe is.

NOEL: I would hope that my aith journey affects all my music. know that may sound strange to ome people who think that a faith ourney requires a musical partic- ant to sing gospel songs that raise God all the time. I would ope that as God has influenced ny life, God also is influencing ny music. I would assume that in ater days God will see that music hich has been wrought and will nderstand the value of it in elation to God and understand s intentions.

PETER: I feel that the acts of life re, in essence, whatever prayers ou are looking to. The measure, he kind of commensurate act of rayer, to me, is just a life act. It's a umanistic side of religion. I think hat our sense of our own eternal xistence lies within the under- tanding of the fact that we are a noment on the continuum of life's rocesses with many, many peo- le. As we affect them, we either help or hinder the process of finding a better world.

We earn something wonderful, or negative, in our lives as we contribute. I feel the greatest sense of religiosity and spirituality when I have been able to give to other human beings, or allowed myself to receive from others on a personal or creative level. My belief system is the central core of my life. It is precisely what motivates me in most of my work.

Q: How do you feel about the state of our society in the late 1970's?

NOEL: I have a very limited view of it, and what I see is very encouraging. I think personal communication has improved to the point where a lot of thoughts are available that afford us an opportunity to communicate consciousness as a people in a way we were never able to before. I mean that worldwide. Therefore, cognizance of certain problems is transferable faster than it was.

Also, I have lived in the country now for four years. There is a pace and a sense of value of life that did not exist for me in the city. I can see from the people around me that there is a continual upgrading of your evaluation of life that takes place in the country because you are surrounded by that gift. Each day you are reminded of that gift you have been given, whereas in the city I know that it was very rare that you would think

of each morning as a gift. So I am encouraged with the move from the cities to the country. I do not think it is running away from the problem, but in fact, is embracing a positive alternative.

MARY: I don't think society ever knew where it was going. I don't think any time knows where it's going. We hope for a direction, push for a direction or back off from pushing. I love to read about different times in society and history, and from that you get a kind of historic overview, an ability to see that no time is permanent, that the only permanent aspect of life is change. All the things that make change happen make people behave differently. Change is very cyclic—you go through periods of forward movement, of deterioration, of being stuck in a rut of inactivity, of starting up again, and I think we're in a start-up period.

PETER: Yes, I think it is opening up again in terms of people's spirit and feelings. But I think it's also a dangerous time because of the coalition of efforts on the right that are coming to bear now: search and seizure laws, initiatives regarding personal freedoms, Supreme Court decisions and legislative acts. They are all indicating a real coalescence of the right. This country has taken a lot of really bad steps and we're going to pay some very heavy

"The three of us have been given a gift—we love each other—and it comes out our throats. Boy, are we lucky to share that gift!"

prices and it could really tear us apart. I don't know how we're going to do. I do know, on the other hand, that people are ready to move again, they are ready to open up, and to discover.

Q: What are your views about young people today? Are young people apathetic?

MARY: I think they've changed like the kids of the previous ten years in the sense that this batch suffers from its own time's problems—alienation, identity, trying to remain human in an automated world, trying to find values amidst all the machines. I think that you go through periods of apathy and there comes a point at which apathy becomes really boring. People can't be bored for a long period of time. People and society go through a period which says," I don't want to be involved, I don't want to get hurt, I don't want to feel anything," and then it gets bored with that position and defrosts. We are in a defrosting period where people are starting to get involved in social issues and starting to want to care. They realize that not caring doesn't make it better either.

After a concert in Denver, Co., Peter, Paul and Mary talk about their lives in the past eight years, and what it means to perform together again.

NOEL: I know that there is a mystique that is partially physiological and partially from time immemoriam—the need to be independent—but beyond that I see nothing unusual about young people. There's nothing less important about the children of today, their likes and dislikes, their aspirations, their hopes and dreams. There's just less of a publicized arena in which they can express themselves.

PETER: I think they have no background, they don't know and have never felt the power of commitment to an ideal that gave them a sense of worth. They are more apathetic, more programmed, watch more TV, they are not aware of the importance of the individual or the power of the connection between people. When there's an issue that affects them in the gut, on a communal basis, where they can attend to it beyond just survival, that's when you're going to see great growth.

Q: Where do you think popular music is headed?

MARY: I think it will go wherever society will take it. Musical forms have the tendency to work the same way as people because it's from people that musical forms come.

NOEL: I have no idea where music is headed. I would imagine, though, that popular music will not be able to resist God's message for much longer. There is a real thirst. There were a lot of questions in the music starting in the mid-60's and those questions really have not been answered. As difficult as it is for people to accept the Word, the name of Jesus Christ, the name of God, they still have a thirst for God. Therefore I can't help but feel that ultimately people will invite that kind of music into their radios. Something is going to open the door for the acceptability of spiritual happenings on radio.

PETER: I think that right now, music of human concern and social justice is once again going to emerge. It may be a personal social justice rather than the broad stroke of the 60's, but it will reemerge now. I think that's very important: music is not entertainment alone but is the liturgy of a new consciousness.

Q: Who are the musicians you admire the most?

NOEL: I don't listen to a lot of music today. I like David Malin a lot, and I still like Paul Simon.

PETER: I think disco music is terrific in that it makes people rock and feel good and dance. I think everything from Jackson Browne to Herbie Hancock and a lot of music around has great meaning. Billy Joel says a great deal, Carly Simon in her own way Paul Simon is extraordinary.

MARY: For me it changes all the time. I've always liked to listen to Judy Collins, Gordon Lightfoot and to what Dylan has to say this week.

Q: Where do you feel your own music is headed?

MARY: I don't ask it to give me a label or direction. I sing what I like to sing, and sing it in a way that makes sense to me at the time.

NOEL: I'm not sure what's happening with my music. I'm probably a little better at the craft but without the inspiration I'm just a bag of bones and some skin. When there's something important to say, I feel I have the ability to say it. So I'm ready to work whenever there's work to be done.

PETER: I would say that you're going to have to listen to the album! □

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'HAT ME WORRY?
MAD Magazine still is sticking satiric ns into our social sicknesses, making us ugh at our own inconsistences, and aking lots of money for Alfred E. ewman. YOUTH Magazine visits MAD agazine and returns with some thoughts out humor today.

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,PG,R,AND X
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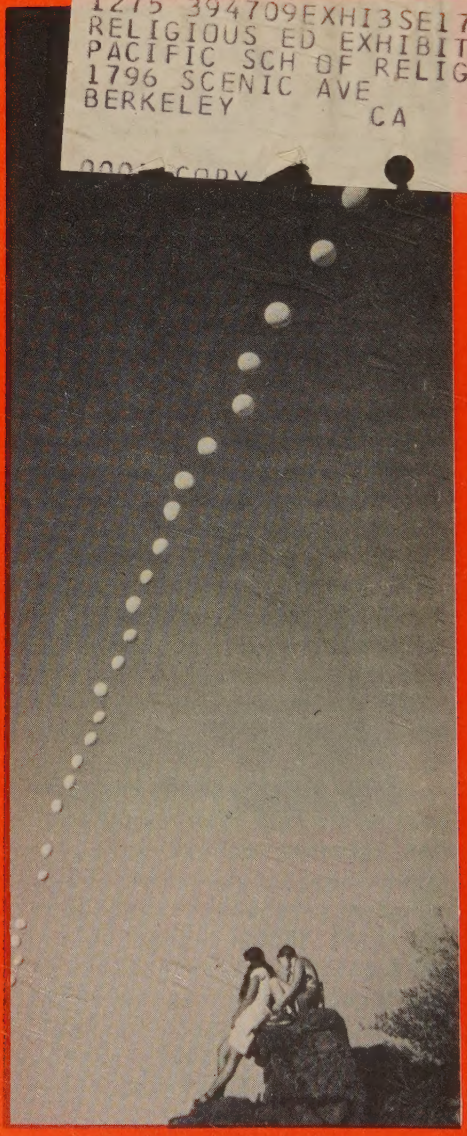

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by Sol Gordon

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A meditation

WOMEN IN SPORTS
A word puzzle

ARCOSANTI
by Greg Moyer

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Are you ready this year?

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Cartoons by Doug Brunner

TOUCH 'N GO
Letters from readers

MUSICAL REUNION
by Richard Brindle